

# Culture

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# Comment

## What is culture?

The *Oxford Paperback Dictionary* — a solid, no frills, Everyperson's reference — defines culture both as "the appreciation and understanding of literature, arts, music, etc." and as "the customs and civilization of a particular people or group." In reality, it is probably a bit of both plus a whole lot more. The *Oxford Paperback Dictionary* prefers the more exact definition because it is a dictionary's job to define. The Everyperson likely prefers the more exact definitions because what you can define, you can arguably understand. Not unexpectedly then, most people — ourselves included — find culture a difficult creature to comprehend.

After all, culture encompasses everything from *Entertainment Tonight* to homeopathic medicine to the determination of an individual's social status based upon sex, race, sexuality,

age and myriad other dimensions. And culture is neither static nor always obvious: as time, ideas and beliefs evolve, so do our appreciation of what culture is (and what it isn't). Yesterday's graffiti is today's art. But regardless of what you label it, it's a part of our culture.

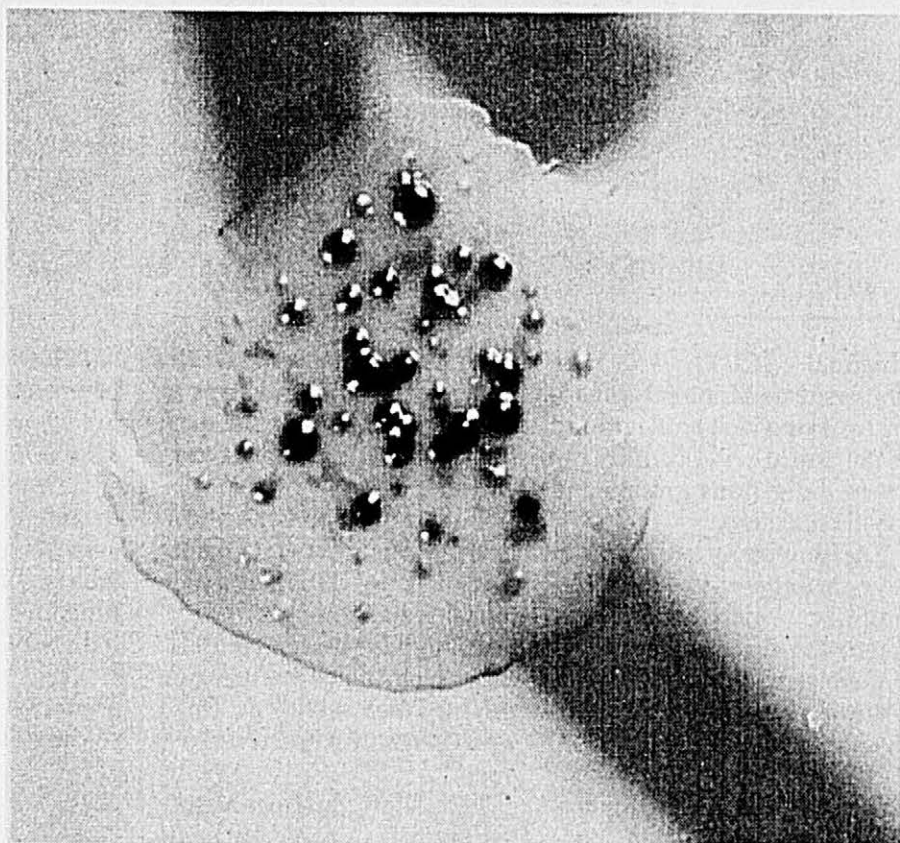
Not everybody sees it that way. This is evident in the manner in which the same music, the same ideas, and the same narrowly defined scope of culture is continually covered by the majority of the media.

As a facilitator of the exchange of information, the media plays an influential role in culture's dissemination. At its worst, the media perpetuates the notion that there are only certain types of culture. At its best, the media shows culture as varied and rich, as singularly indefinable.

In the end, many may conclude that there's no point in cre-

ating a strict definition of culture. We agree. But we also believe that the most fun outside of a barrel of monkeys is in exploring what culture is and can be. Indeed, where culture is concerned, often the most compelling questions to ask are not necessarily *what*, but rather, *how* and *why*. The paradox of culture is that it both *shapes* what we do and *is* what we do. Our interest is in examining our role in it.

Kevin Siu,  
Meredith Cohen,  
Mike Cullen



## Attention Culture Commuters!

Looking for a space of your own? Make your next stop the Daily office in Shatner B-03. Write about music, art, films, the state of our pre-millennium world, literature, and much, much more. The weekly Thursday Culture issue is a place for anyone interested in more than just the news. Writers, photographers, layout designers and generally interested — and, ideally, interesting — people are welcome to check out our Thursday general staff meetings held weekly at 17h which are, of course, open to everyone. Also, check out our bi-monthly Culture meetings (the first one is this Friday, at 15h30 — secret decoder rings to be provided). So come on down and get on up (any time)!

Ever wonder who is the mad genius behind the cover of the McGill Daily Culture? Ever wonder who is the undiscovered talent behind *Off the Darkroom Floor*?

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The McGill Daily Culture welcomes artistic and photographic submissions from go-getters and international jet-setters. If you are interested in designing a cover, speak to Sam or one of the culture editors. If you are interested in contributing to our weekly *Off the Darkroom Floor* feature, talk to Lucy or Dave.

PHOTO FROM DAILY ARCHIVES



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# INDIGENOUS ACTIVISTS PROTEST DNA CONFERENCE

by M.J. Milloy

Montreal [CUP] — The Université de Montréal is shaping up as the next battleground in the world-wide conflict between indigenous groups and genetic scientists.

The university is hosting a three-day conference on DNA sampling which has already drawn fire for a controversial conference session and the lack of any representation from indigenous groups.

"My concern is that the conference will give legitimacy to a project that has been condemned worldwide by indigenous people," said Alejandro Argumedo, from Cultural Survival Canada.

Argumedo is referring to the Human Genome Diversity Project, a proposed sampling of human DNA from over 700 different ethnic groups. First conceived in 1991, the project was immediately assailed by indigenous, church, and women's groups for how it would gather samples from target populations, and how the research might be used.

Although only one of the conference sessions specifically deals with the project, Argumedo is concerned about the exclusion of indigenous groups.

"This conference provides the project organisers the space to convince the scientific community but it does not provide any space for indigenous voices," Argumedo said.

Panel participant Margaret Locke, a professor in McGill University's department of anthropology, agrees: "The lack of indigenous voices is ridiculous."

Conference chair Bartha Maria Knoppers counters that the panel is designed to explore the difficulties with the genome diversity project, and not to give it blanket approval.

"The purpose of the panel is to explore what samples might be done, and what are the guidelines and obligations for researchers," said Knoppers, a professor from the faculty of law at the Université de Montréal.

Because of this, Knoppers, who drew up the panel roster for the conference, did not want any representatives from any of the targeted populations.

"We are not looking at any one population, but rather at the issues surrounding the idea of the [project]," she said.

Although she does not believe that a representative of an indigenous group should be on the panel, Knoppers says she hopes Argumedo comes to the

conference, "...exercises his democratic rights and steps up to the microphone in the question period after the speakers," she said.

But Argumedo says he has heard these arguments before, and he is not mollified by the offers of dialogue.

"They have been saying all of these nice things before, portraying themselves as open, when in reality it has never been open."

In its short four-year history, the Human Genome Diversity Project has attracted its fair share of controversy and opposition. The project has inspired nightmarish speculation by indigenous activists around the world, who have termed the effort "the vampire project."

The project aims to create a map of all the genes in the human body, and all the possible variations of those genes; a "comprehensive study of genetic diversity across the broad spectrum of humanity," as wrote Kenneth Weiss, chair of the North American section of the project.

Because of its all-inclusive nature, the study initially targeted small, isolated indigenous communities as a sampling priority. Sampling a representative number of North Americans would not be a problem, the researchers reasoned, but to assemble a true map of human diversity the study had to include smaller gene pools, called "isolates."

Very quickly, communities as diverse as the Hagahai in Papua New Guinea and the Sami in northern Scandinavia became target populations for project researchers. Just as quickly, indigenous activists began to raise questions about the ethics behind the science.

These questions include how agreements are reached between researchers and indigenous communities, as well as what new technology might come out of this new knowledge.

Argumedo points to the situation in South America as a harbinger of some of the problems of the genome diversity project.

"In Peru the military is collecting genetic samples from villagers in the same area as the army is fighting the Shining Path," he said. The Shining Path is a radical organisation that fuses Maoism with indigenous rights and has waged a low-level war against the

Peruvian government for over 20 years.

"How can we say that the villagers know what they are doing when the army is doing the sampling in this way?" he said.

Beyond the questions of how the research is being done, some activists believe that the whole idea of genetic research violates fundamental principles of some indigenous world-views.

"They consider their land, the life forms on it, and all aspects of their own persons - such as

blood, hair and tissue, as well as DNA samples - to be sacred," wrote David Maybury-Lewis, the founder of Cultural Survival and a professor at Harvard University.

"To take human DNA... violates the integrity of life itself and our deepest sense of morality," argued Isidro Acosta, president of the Guyami General Congress, an indigenous group identified by the project as a tar-

get population.

Although most scientists dismiss these objections as unrealistic, Maybury-Lewis believes they are significant in light of the history of the relationship between indigenous peoples and states around the world.

"Descendants of those who suffered still carry a vivid recollection of what happened all too recently, and what might happen again," he wrote.

## Hyde Park

# EDUCATION AT MCGILL: ACCESS OR QUALITY?

McGill has a tradition of accessible high quality education. In the past, McGill has been one of Canada's finest and most affordable universities. Now our principal tells us we can no longer have both accessible and high quality education, due to government cut backs and a changing political milieu. As I see it, accessibility and quality are really two sides of the same coin, a currency which the administration is trying to replace completely.

In order to show the correlation between accessibility and quality, perhaps I should define my terms.

Let's say that quality education provides diverse viewpoints and kinds of knowledge, researched and taught thoroughly in an environment where learning is stimulated. Accessibility is then the ability to access these many kinds of knowledge, without barriers of finance, discrimination, or obscure or impersonalised teaching.

Right now the administration is cutting both access and quality: not only is Principal Bernard Shapiro lobbying the provincial

government to de-freeze and deregulate tuition fees, thereby showing complicity with federal and provincial cuts to education; the administration is also working hard to lower the standard of teaching and cut course offerings and programs. For evidence, see the early retirement package plan, where one in five teaching staff is replaced. Or see the abysmal offer to the TA union, in which there was no inclusion of any TA-student ratios. See the administration's recent attempts to cut Africana Studies, Classics, Comparative Literature, Art History, the faculty of Religious Studies and other departments. Or see the black dot syndrome, the disease of atrophy, manifested in the preponderance of black dots beside unavailable courses in course catalogues.

As members of the Canadian Federation of Students (CFS), McGill's Post Graduate Student Society (PGSS) is committed to the fight for accessible high quality education. This means that we will be engaging in debate (and that failing, demonstration) with all levels of government. Because we are part of

the national student movement, we have a strong voice in Ottawa and will continue to fight the billions of dollars in cuts to social spending represented in the Canadian Health and Social Transfer. Because we are members of the Québec component of CFS, we will continue to protest cuts and changes to the Québec loans and bursaries program. And finally, because we are members of the McGill community, we will continue to fight barriers to quality education on campus: discrimination, cuts to teaching, course offerings, and programs.

We, the members of the Canadian Federation of Students at McGill, are calling all McGill students to get involved in the fight to maintain McGill's tradition of accessible high quality education, whether that be through student politics, or through participation in mass demonstrations, so that in McGill's 175th anniversary year, more will remain than just vestiges of a fine tradition.

Erin Runions  
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*Advisory Committee - J. Black (Political Science); A. Farmakides (Classics); V. Hori (Religious Studies); T. Morantz (Anthropology); B. Ray (Geography); J. Torczyner (Social Work); U. Turgay (Islamic Studies).*

The Minor Program in Canadian Ethnic Studies is an interdisciplinary program administered by the Faculty of Arts. It is affiliated with the McGill Institute for the Study of Canada. The Program can be taken in conjunction with any primary program in Arts or Science. It offers to undergraduate students a structured framework in which to appreciate the range of social scientific approaches to the study of ethnic diversity in Canada. The term "ethnic" is used in a very broad sense, to include the full spectrum of ethnic, cultural, aboriginal, linguistic, and racial groups in Canada.

The disciplines featured in the program are Sociology, Anthropology, Geography, History, and Political Science. In special cases, courses taken from other Arts departments, and other units at McGill, may be considered (e.g. Social Work, Education), with the consent of the Director. The same is true of new relevant courses.

Apart from the intrinsic interest and importance of the subject, the program may be of practical use. Students pursuing further graduate and professional training or employment in a variety of areas will find familiarity with issues relating to cultural diversity to be an asset. These include the fields of health, social services, education, law, law enforcement, human resources and personnel; occupations in government agencies, in ethnocultural and other non-governmental organizations; and graduate work in all the social sciences.

The Canadian Ethnic Studies Program will also sponsor programs of interest for the McGill community during the course of the year. Students interested in registering in this Program should contact the Director.

See page A-18 of the McGill Course Calendar of Undergraduate Programs for 1996-97, for more details.

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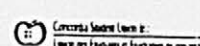
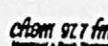
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# NOT SO SUBVERSIVE

*I Shot Andy Warhol shows the flip side of the 60's counter culture*

by Ira Nayman

If Mary Harron, the writer/director of the film *I Shot Andy Warhol*, is to be believed, Valerie Solanas was not a very nice person. Solanas, the author of *S.C.U.M. Manifesto*, mooched off her friends, most of whom, like her, had next to nothing. She hated men, but she didn't seem to like women much, either. She had an abrasive personality which she never felt the need to soften to get along with other people, even when she wanted something from them. Especially when she wanted something from them.

Despite this, or perhaps because of it, she commands our attention.

*I Shot Andy Warhol* is an antidote to all the romantic myths developing around the famous painter and the group of avant garde filmmakers, socialites and musicians (most famously the Velvet Underground) who surrounded him in his studio, the Factory. In biographies and documentaries on "the scene," the Factory has come to represent the height of 1960s fashionable counter-culture society.

By focusing on Solanas, who was a minor character in the saga of the studio, Harron gives us a different view of 60s New York. Solanas lived a meager hand-to-mouth existence on the streets, marginalised by her lesbianism, poverty and the extremity with which she expressed her views.

The film contains many excerpts of the *Manifesto* (read by Lili Taylor, whose brilliant portrayal of Solanas evokes sympathy and disgust). Stripped of their rhetorical excesses, it is easy to reconcile many of her central beliefs with contemporary feminist theory.

You would expect that Solanas would naturally fit in with the other marginalised characters who were creating their own culture at the Factory, but, from the beginning, they rejected her. At first, Warhol accepted a copy of her play, *Up Your Ass*, which Solanas wanted him to produce. But he never actually read it (he just liked the title). When other members of the Factory told him it was terrible, he took them at their word and forgot all about it.

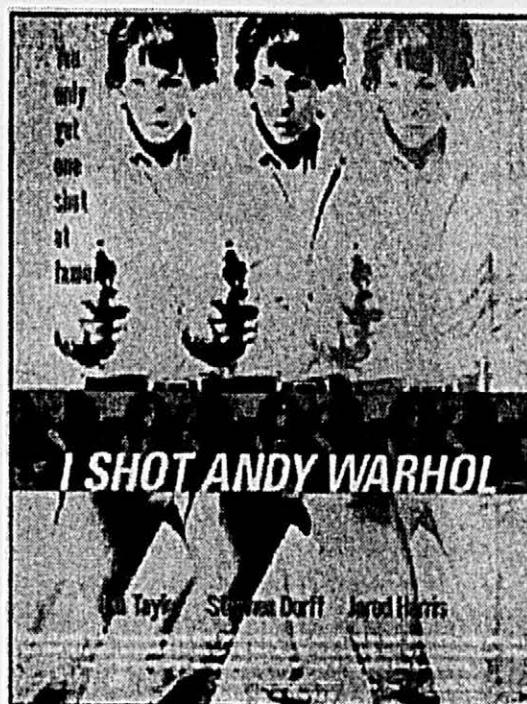
The viewer is left with the sense that the male members of the Factory had a misogynist double standard which gave them the freedom to be who they wanted, but forced the female members of the Factory to conform to standards of beauty and behaviour not too far removed from mainstream society. (There are scenes of women being encouraged to wear

makeup and show parts of their bodies for the pleasure of the men.) Solanas, particularly in *S.C.U.M. Manifesto*, railed against such sexism, so it should come as no surprise that she did not fit in at the Factory. Nobody rejects Solanas outright - at least, not until close to the end of the film - but she is repeatedly ignored and pushed aside for other, more conformist, women.

Much of *I Shot Andy Warhol* is taken up with Solanas' attempts to get Warhol to just pay attention to her, initially to get her play produced, but eventually because she wanted, on some emotional level, to be part of his glittering scene. Frustrated in all her efforts to be taken seriously by anybody at the Factory, Solanas resorts to the shooting referred to in the title.

Although clearly emotionally disturbed, Harron believes Solanas was "very brilliant and very ahead of her time." Harron's film indicts the counter-culture which, although it preached inclusivity, especially of those who had been rejected by the 'mainstream' culture, set up its own standards of social acceptability.

Although clearly emotionally disturbed, Harron believes Solanas was "very brilliant and very ahead of her time." Harron's film indicts the counter-culture which, although it preached inclusivity, especially of those who had been rejected by the 'mainstream' culture, set up its own standards of social acceptability.



*I Shot Andy Warhol* is the kind of film which will leave most viewers wanting more. On the one hand, it doesn't delve into life at the Factory in any detail, which viewers interested in that time and place will find frustrating. On the other hand, I would have liked to have seen Solanas' psychology developed in greater depth.

But these are relatively minor problems. *I Shot Andy Warhol* is a powerful portrait of a woman on the fringes of the counter-culture of the 1960s.

## Montréal, you're my what?

City of Montréal's ad campaign misses the point



DAILY PHOTO BY DAVID RYTHIER

You may have seen the billboards across the city. Or, if you've been channel surfing lately, you may have seen the TV commercials: a medley of images of smiling kids, an overjoyed young woman clutching her university diploma and kicking her heels together in the air, and panoramic views of the city in all its sunbathed green glory.

youth. It's also supposed to stem the outflow of Montrealers fed up with the city's flailing economy.

Michel Ouellet, Assistant Director of Communications for the City of Montréal and director of the campaign, says that with so many Montrealers talking about depressing things, the campaign is an effort to boost the city's morale.

It began in May when lamp-post banners declaring "Montréal, you're my city!" sprang up all over the downtown core. Spread over two years, the campaign cost is estimated at \$7 million.

The glossy, costly ads are supposed to relieve Montrealers of the stress of high unemployment rates, especially among

But an ad campaign seems an odd place to channel such investments. You'd think all that money would be better spent on social services or affordable housing, both of which are badly needed in this city.

City Hall is investing \$1.2 million in the campaign over two years, while the Canadian government is handing over \$1 million. And corporate sponsorship of the ads, from companies like AT&T Canada and The Groupe Jean Coutu, total over \$1 million.

In addition, the partner TV stations, along with over half a dozen radio stations and newspapers, offered \$3.7 million worth of air time for free.

Not surprisingly, the commercials feature images like a woman walking through the park with a Jean Coutu bag and a woman at work amid technology wearing an AT&T badge. One commercial, sponsored in part by Gaz Métropolitain, shows us Montréal by lamplight while an Andrew Lloyd Webber type belts out "Montréal, you are my light!"

The ads - aimed at uniting Montrealers around a celebration of their city - smack of more than a little irony.

Montréal, after all, was named Canada's most impoverished city in a recent Statistics Canada report. And with good reason.

There are thousands of home-

less people on the streets of Montréal, and more families slipping below the poverty line each year, according to this city's poverty workers.

And City Hall isn't doing much to help the situation.

Last year, Bourque closed three public libraries and attempted to cut the annual library budget by \$25 million.

This spring, the Mayor also moved to decrease the number of employees at city-run day camps and daycare facilities.

In fact, Mayor Bourque's interests seem to lie more in pomp than circumstance. Last year, he spent over \$300 000 alone on Christmas lights for City Hall.

Ouellet claims that social service needs are being addressed by the city's other departments. He notes that the city's Communications budget has been cut by 80% since 1985, adding that it's one of the smallest for a city this size. And he says that "It's impossible to please everybody."

But overall, Ouellet defends the importance of the motivational campaign, saying that it has done "something fantastic for this city."

Just one question: What about the needs of the growing homeless population of Montréal - isn't it their city too?

-Idella Sturino, with files from Anup Grewal



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Powell Building, 3637 Peel St., Room 200

# STUCK BEHIND A SMOKESCREEN

*Pro-health lobbyists push for more  
regulation of cigarettes*

by Andrea Mason

At a time when people all over North America are calling for tighter control of the tobacco industry, the federal government in Canada has failed to move forward on the issue.

Garfield Mahood, executive director of the Non-Smokers' Rights Association, declared that the federal government has exhibited a complete absence of will to deal with the problem. He criticised the Liberals for their "cavalier and unconscionable attitude."

Mahood's association is part of a coalition of pro-health lobby groups, including the Canadian Cancer Society, the Canadian Medical Association, the Canada Council on Smoking and Health, Physicians for a Smoke-Free Canada, and the Heart and Stroke Foundation of Canada.

The coalition is calling for the adoption of former Health Minister Diane Marleau's "Blueprint" to protect the health of Canadians" which she tabled on December 12, 1995. The bill was to replace the legislation struck

down by the Supreme Court of Canada on September 21 which resulted in the lifting of the magazine and billboard ban on tobacco advertising. The court determined that the ban was unconstitutional and the government could impose only partial limits so as not to infringe on the companies' freedom of expression.

Marleau's "Blueprint" was widely accepted by the pro-health lobby. Marleau declared that she wanted to go "as far and as fast as possible" with her new legislation.

According to Cynthia Callard, executive director of Physicians for a Smoke-Free Canada, since David Dingwall was appointed Health Minister, the legislation has been moved to the back burner. Dingwall allowed Marleau's legislation to die and has yet to re-introduce any bill to the cabinet. Callard has little faith in Dingwall. She believes "his actions belie his words."

In addition, Callard is convinced that part of the reason Dingwall has been so slow in tabling any further legislation is because of the strong influence exercised by the tobacco companies. "The tobacco companies are very well connected to the Liberals. They twist arms. The tobacco lobby has delayed legislation already," she commented.

Marleau's "Blueprint" would have created what Mahood describes as a "changed regulatory framework."

Historically, tobacco was exempted from every law which regulated addictive substances and toxic products. The "Blueprint" would bring tobacco under regulation for the first time. It would create a tobacco-specific statute and change the framework so the production and marketing of tobacco would

be illegal without the specific permission of the government.

Mahood explained that this would prevent tobacco companies from exploiting the loopholes in government legislation as they have done in the past. Marleau's proposal stipulates that any move by tobacco companies would require the government's consent, thus it would not be necessary to create new legislation every time the industry changes its tactics.

The pro-health lobby is also demanding that tobacco companies put an end to sponsorship of sporting and cultural events, for example Du Maurier Open tennis tournaments, the Montréal Grand Prix and the Montréal Symphony Orchestra.

Sponsorship is widely considered to be the most powerful marketing tool wielded by tobacco companies. Callard worries particularly about its effect on young people. "There is a



concern with teenagers thinking that smoking is associated with a sophisticated, jazzy lifestyle when they see the Du Maurier name plastered all over the Montréal Jazz Festival billboards and posters etc."

Denis Côté of Info Tabac agrees. He explains, "We can no longer associate sport and culture with cigarettes."

Callard sees no problem with tobacco companies simply donating money to cultural and sporting events without expecting publicity in return. "I have no problem with philanthropy," she stated.

Côté, however, believes "tobacco companies should stay in their industry and make cigarettes and that's all." He added, "organisers of events always have to give something back."

If the "Blueprint to protect the health of Canadians" is tabled, the pro-health lobby's concerns over the issue of sponsorship will be resolved as the industry's every step will be restricted.

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# FIVE THINGS YOU DIDN'T READ ABOUT THE OLYMPICS

by Kevin Siu

Amidst the gaudy opening and closing ceremonies, the unexpected Centennial Park bombing, and the less unexpected organisational glitches in Atlanta, the media had barely enough time to cover the Olympic events themselves. Perhaps then, it is not surprising that a few stories about the Olympics and its governing body, the International Olympics Committee (IOC), were overlooked in the two-week frenzy. So, in the event that *Newsweek* or *NBC Nightly News* is running low on story ideas, here are five likely to raise some eyebrows:



1974: IOC PRESIDENT SAMARANCH SHAKES HANDS WITH GENERAL FRANCO AS SPAIN'S FUTURE KING JUAN CARLOS LOOKS ON.

1. IOC president Juan Antonio Samaranch was a fascist Blue Shirt under Francisco Franco. In a profile of the IOC president, *Maclean's* describes Samaranch as "a subtle Spanish diplomat." Curiously, the article omits mention of his lengthy service as a member of the Movimiento, the fascist party under the dictatorship of Franco — a supporter of Hitler and Mussolini. As minister of sport and president of Catalonia's regional government until Franco's death in 1975, Samaranch supported the denial of civil liberties in Spain and the systematic dismantling of his own Catalan language and culture. At the 1994 Winter Games in Lillehammer, Norwegian Olympic medalist Vegard Ulvang denounced Samaranch's involvement with fascism. Other questionable 'involvements' among IOC members include Major General Francis Nyangweso's service as an army commander, minister of culture and ambassador under Ugandan dictator Idi Amin, and Kim Un Song's years as a Korean Central Intelligence Agency operative.

2. Only seven of the IOC's 106 voting members are women. The implications of this under-representation are especially striking considering the IOC's 30-year policy of mandatory random sex testing for women athletes. From the original physical examination of genitalia (i.e. groping) to the current polymerase chain reaction test, sex testing has been not only demeaning, and obviously unpleasant, but is also largely inaccurate. While other governing bodies of sports have abandoned the practice, the IOC has

steadily denied respect towards women athletes. This year, touted by many publications — including *Sports Illustrated* and *Newsweek* — as the year of the woman athlete, has proven to be no exception.

3. The IOC spends more money on stamp-collecting than on

developing para-athletics. In 1985, the IOC gave US\$60 000 to disabled sports; in comparison, \$200 000 was devoted to the collection of Olympics-related postage stamps. In 1991, the International Paralympic Committee (IPC) was given only \$40 000 by the IOC. Historically, the inclusion of para-athletic



events in the 'regular' Olympics has been an issue the IOC has consistently avoided. The IOC has preferred to maintain only a loose association between the Olympics and the Paralympics. In fact, the IOC forced the IPC to discontinue usage of the Paralympic's five teardrop emblem because of its likeness to the Olympic rings logo.

4. The IOC hired a public relations firm — likely in a bid to win the Nobel Peace Prize. Although the IOC widely denies its calculated interest in winning a Nobel Peace Prize, its actions would suggest otherwise. After Samaranch won the incipient "Seoul Peace Prize" in 1990, the IOC hired Grey International, an advertising and public relations firm, ostensibly to help in "communicating the [IOC's] re-dedication to Olympic values" in

1994 and 1996. At the same time, Samaranch repeatedly emphasised the IOC's contribution to the "ideal of peace and human brotherhood." To bolster this image, the IOC introduced the Olympic Truce — an international truce during the 1994 Olympic Winter Games. On February 5, 1994 — the first day of the Olympic Truce — 68 people were killed by mortar in Sarajevo, incidentally the site of the 1984 Winter Games.

5. 15 000 Atlantans were evicted in preparation for Atlanta '96. For each Olympics, the host city must make room for a number of structures to accommodate the athletes (the Athlete's Village), the sponsors (Coca-Cola Olympic City), and the spectators (Centennial Olympic Park). At the same time, the city must undergo rapid gentrification in anticipation of the impending media scrutiny. Often, the result is to the detriment of the city's more vulnerable citizens, namely the homeless and the poor. In Atlanta, it has been reported that almost 9 500 homeless people were arrested in the year leading up to the Centennial Games. Also, Atlanta's Woodruff Park was renovated, with the main purpose of rendering it inhospitable to Atlanta's 20 000 homeless, and public housing was cleared out for new buildings. In a most extreme measure, one-way bus tickets out of the city were given to the 'undesirables'. According to the Olympic Charter, the IOC "fights any form of discrimination affecting the Olympic Movement." As its non-involvement suggests, the IOC evidently does not believe that a host city's treatment of its homeless population affects the Olympic Movement.

Sources include: *The Lords of the Rings* by Vyo Simson and Andrew Jennings (1992 Stoddart Publishing), *The New Lords of the Rings* by Andrew Jennings (1996 Pocket Books), *Maclean's*, *The Nation*, *The New Yorker*, *Newsweek*, *People's Tribune* (online edition), *Sports Illustrated*, and *Worker's World*.

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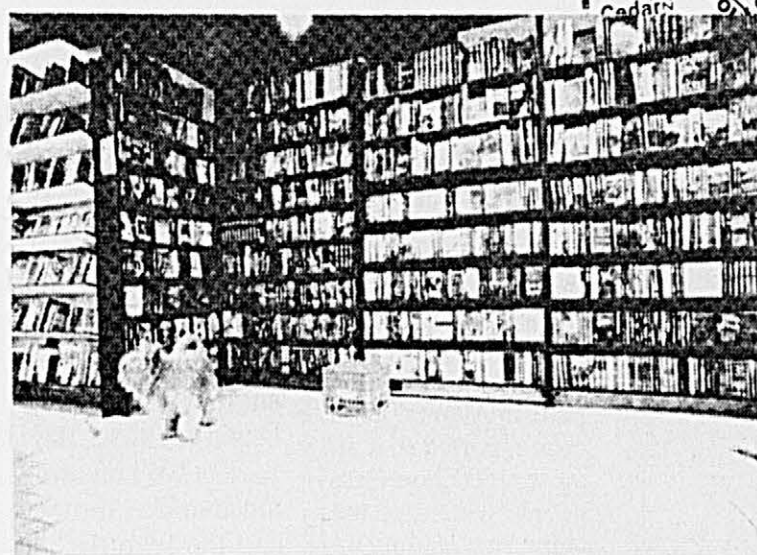
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photo essay by Lucy Atkinson

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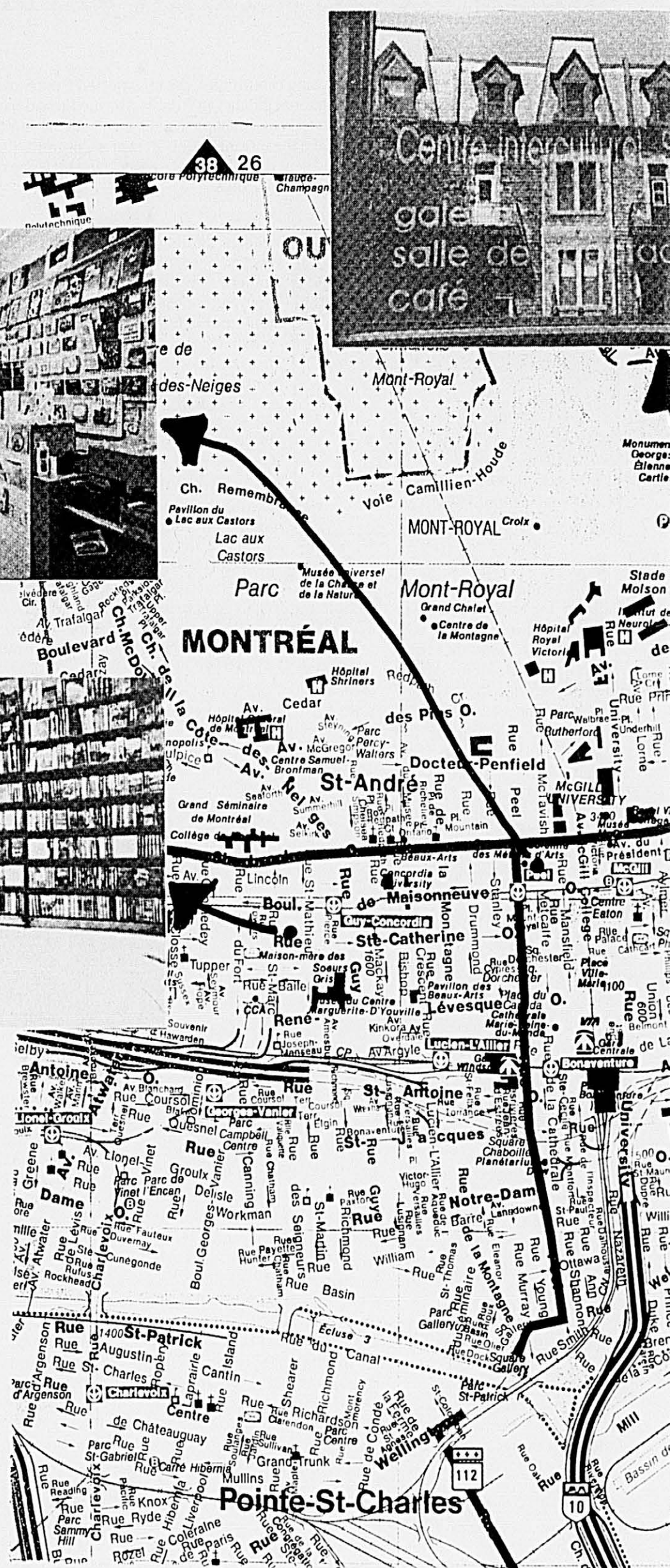
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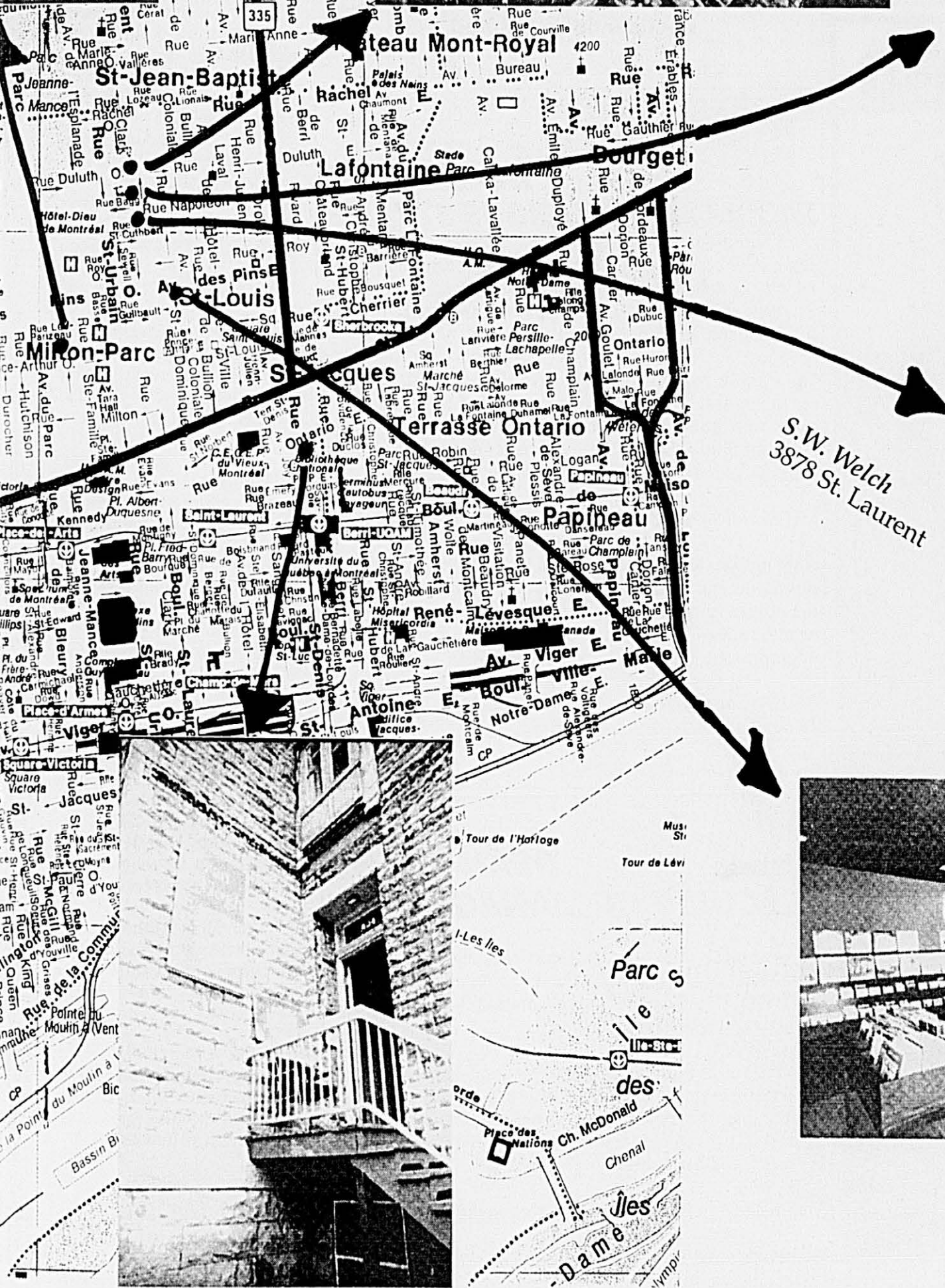
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events

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- The Centre for Literacy launches its new literary resource for women, "Why Women's Curriculum?" between 19h30-21h30, Dawson College, 4001 De Maissonneuve West, Room 7C5-Rose Lounge. Info Peggy Killeen at 931-8731, ext. 1415.

- AMI-Québec offers evening support groups for families of the mentally ill, Mondays at 19h30, 4333 Côte Ste. Catherine Road. Info 486-1448.

### Ongoing

- Santropol Roulant is looking for community-minded, energetic volunteers to help out with its non-profit Meals-on-Wheels organisation. Info Kelly at 284-9335.

- Jewish Family Services of the Baron de Hirsch Institute seeks volunteers for its Classroom Partner Tutoring Project. Info Linda Wexler at 342-0000.

- The Women's Centre of Montreal seeks volunteers to accompany women during their legal procedures in court. Info Line Lévesque at 842-4780.

- Tel-Aide, a free 24-hour listening service for people in distress, seeks volunteers. Info 935-1105.


- Canadian Authors Association offers lectures and workshops for writers. Info 939-9822 or 937-0012.

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# NO CONCERNS

## Sheldon Goldberg's *Queer Chimera* defies (or rather, denies) explanation

by Karen Tamaki

Sheldon Goldberg's explanations of his works are a bit difficult to understand. This is perhaps because many contextual elements that are, in my opinion, important to the viewer of the art, Goldberg insists are "not his concern." Of course, it is obviously difficult for the *visual* artist to translate his or her works into the verbal. "If I were a literal person," Goldberg explains, "I would write. But I'm not, I'm *visual*..."

Calling himself a voyeur and a painter, Goldberg may be best described as a collector of the "found images around him." Most of his found images are of men, which is in keeping with his show's theme of "the differing perceptions of masculinity" and "changing masculine roles."

His works examine this theme through various mixed media portraits: a body builder in repose, a drag queen named "Eve" (who Sheldon encountered on the street), the running figures of muscular men on a Grecian Urn. Nabbed from various magazine ads, captured on different photo shoots (never, though, in a studio) and culled from his own personal photo collection, Sheldon's "found images" can be 'found' just about anywhere.

What he produces are known as 'photograms' — pictures altered with differing exposure to light, playing with the colour and light in the image so that black becomes white, yellow becomes purple and so on. Sheldon plays with each image by layering his pictures with various backgrounds. The result is something of a cross between what looks like a hologram and something that resembles that picture of your brother that the developers at the photo booth misprinted.

The colours in Goldberg's works are strong and almost acidic. By playing with the colours he transforms the mundane image into something eerie. For example in the sets of prints of the body builder a sort of 'inner'-ground (as opposed to background) shifts within the outline of the body builder's muscular frame. There is even, if you can find

it, a self-portrait in the collection where Sheldon uses an X-ray in the background of one of his prints.

To a certain extent, this makes Goldberg's works almost hard to focus on because there is so much to focus on at once. To the visual eye, the works are a bit over-stimulating, but this is not to imply that this effect is not for some appealing.

Goldberg notes, as myself and another reporter peruse his works, that many other artists have been critical of his works because they are not 'good photography'. However, since Goldberg does not consider himself a photographer it's not at all surprising that, when asked if he believes that 'bad' photography can be 'good art', he explains that it is a good question no doubt, but not one that really concerns him.

His lack of concern makes it difficult to discuss the ideas behind his work or the context behind the image. According to Goldberg, the image of the drag queen is romantic. In his artist's statement, he links the image of the drag queen to "glamour" which he describes as being "women's magical power over men." Otherwise, Goldberg is hesitant to discuss the topic of images of femininity — his show, after all, is about images of masculinity. However, in using and defining the word 'glamour', he has automatically ventured into this territory.

As a woman, I cannot help but be slightly offended by his mystical treatment of the subject. His avoidance of discussing feminine images or gender types glosses over the importance of the role they play, both in women's oppression and in the formation of the male gender role. The images displayed in his works of the

drag queen may be romantic, but the drag queen in the photo certainly does not lead a romantic life when weaving her way home through the crowded streets as a man

Sheldon readily admits that his works include stereotypical images, but neglects to comment further as to their ramifications or the treatment that Eve, his subject, encoun-

ested, might be leather men and skin heads, if he gets his wish), but also maintaining a distance between himself and his work. I get the impression, at points, that Goldberg would have much preferred to have left his art stand on its own so that he would not have to engage in discussion concerning his visual playground.

Regardless of Goldberg's questionable politics, he at least makes his opinions known long enough to defend my honour — or, at least, my sexual orientation. In the course of a debate about the title of his show, which I will discuss in a second, I mention that I am a lesbian. Though Goldberg seems nonchalant about this information, the reporter next to me begins to assault me with a barrage of questions.

"Why do you think you're gay," she asks, "I mean, do you think it's a choice or biological?" Goldberg frowns. "That is the most ridiculous and pointless question to ever be asked in this living room." I could have not have said it better myself.

Finally, I feel it necessary to issue a small warning regarding the title of the show, *Queer Chimera*. I will admit that my interest in this artist, before having met him, was piqued by my assumption that the artist himself is queer. He is not.

'Queer', in the context of Goldberg's works, refers to the definition of the word as "different." Is this accurate? I suppose Goldberg's works are certainly different from others that I have seen, though they remind me a bit of the works of artist Peter Baskzy. Whether or not they are 'controversial' (as Goldberg seems to think they will be) or examples of 'good art', is up to the individual viewer. Whether or not you want to pay money to be able to make that call is up to you. I can tell you that I, despite the fact that I have a free ticket, will probably be catching a movie, watching TV, or walking my cat that day instead.



dressed as a woman.

Goldberg recounts that, during the shoot of Eve on the street, Eve was harassed several times by passers-by.

tered on the street.

Goldberg insists on not only keeping a distance between himself and his subjects (the next of whom, if you are inter-

Sheldon Goldberg's *Queer Chimera* will be exhibited at Concordia's VA Gallery, September 4-13.



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### Rhodes Scholarships

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### Eligibility

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2. have been born between 2 October 1972 and 1 October 1978;
3. except for medical students, have received an undergraduate degree before taking up the scholarship.

### Information available:

Office of the Dean of Students  
3637 Peel Street, Room 211

#### Information Sessions will be held as follows:

Thursday 29 August at 3:00 p.m.  
Thursday 5 September 1996 at 10:00 a.m.  
Monday 9 September 1996 at 2:30 p.m.  
Wednesday 11 September 1996 at 10:30 a.m.  
Friday 13 September 1996 at 1:00 p.m.  
Tuesday 17 September 1996 at 1:30 p.m.

Application Forms will be distributed ONLY at Information Sessions.

### DEADLINE: WEDNESDAY 25 SEPTEMBER 1996

In order to receive the University's recommendation applicants MUST participate in the internal screening process.

(NOTE: American students can obtain information on the Rhodes Scholarships competition for their home state from this office.)

# Protection for whom?

*Iraq-U.S. conflict leaves*

*Kurdish question hanging*

by Anup Grewal

In the wake of the latest U.S.-Iraq conflict over claims to the Kurdish territories in Northern Iraq, people are beginning to question if the interests of the Kurds are even a concern.

Beneath the rhetoric concerning who is protecting the Kurds, be it propagated by Saddam Hussein, the Clinton administration or the split Kurdish leadership itself, the idea of creating a Kurdish territory seems to be as unattainable as ever.

Last week Saddam Hussein sent thousands of troops to Irbil, a city in the U.S.-protected Kurdish territory, after one of two Kurdish political parties, the Kurdish Democratic Party (KDP) asked Iraq to be its ally. The request came after KDP's rival, the Patriotic Union of Kurdistan (PUK) received weapons and aid from Iran.

The U.S. responded to Iraq this week with a series of cruise missile attacks, the creation of a larger no-fly zone for Iraqi planes and an end to a U.N. negotiated agreement partially lifting the 5 year oil embargo on Iraq.

Clinton declared that the U.S. would not let Iraq violate the regulations of the U.S. protected safe zone.

But it is becoming more and more clear that the safe zone has never been anything but a bandaid solution.

In fact the U.S. and its allies seem to be stuck in an undesirable situation. In the interests of keeping Hussein's power at bay, they are supporting the cause of a safe haven, but are not willing to support the idea of a larger Kurdish homeland.

"If the U.S. wants to help it should address the whole Kurdish question because what they are doing now is not helping. In fact, the situation for the Kurds in Iraq is now more difficult, politically and economically than it was before the Gulf War," said Jawad Sqalli of the Centre d'études Arabes pour le développement (CEAD).

The safe zone was created by the U.S. after Hussein suppressed a Kurdish uprising in Iraq following the 1991 Persian Gulf War. According to McGill political science professor Rex Brynan, the creation of the zone was "a last minute response" to ward off an international

outcry at the sight of the thousands of Kurdish refugees fleeing Hussein's forces.

Sqalli insisted that the 'safe haven' has accomplished nothing. "What [the U.S.] decided on was a protection zone but provided no means for the Kurds to rule themselves."

Since the creation of the safe haven, the relationship between the two Kurdish parties — the KDP and the PUK — has grown increasingly worse, each one vying for control over the limited sources of revenue. This has led to the making of strange bedfellows with countries like Iran and Turkey; neither countries are known for their good treatment of their own Kurdish populations.

While each party is ultimately seeking some form of autonomy for all Kurds, their rivalry is eroding any hopes for a Kurdish independence.

In fact, as it stands, "it is not feasible to speak of a Kurdish independent state because the objective conditions are not there," according to Sqalli.

### One homeland

These objective conditions, he continued, stretch outside of Iraq, to the whole of Kurdistan including Kurds in Turkey and Iran.

In each state, described Dara Jajan of the Canadian Kurdish Information Network, the Kurds are fighting for their survival.

"These countries (Iran, Iraq and Turkey) are not looking for the Kurds to be independent. They are looking to annihilate them."

In recent months, the persecution of Kurds in Turkey has increased to new heights. In response to the persecution and

daily arrests of Kurdish supporters, the Turkish Kurds have resorted to bombs and hunger strikes. In addition, both Iran and Iraq have a history of massacres against their Kurdish populations.

According to Brynan, because each state has its own Kurdish population, no country wants the Kurds to unite under one homeland. "So the Kurdish zone remains in constant limbo," Brynan commented.

Internationally, no one seems to be willing to take up the Kurdish cause either. The U.S. response was, "the easy way" said Brynan.

According to Sqalli, the U.S. should lift the economic embargo against Iraq. This would loosen Saddam Hussein's current hold on power in Iraq, allowing more room for opposition groups to have a voice.

After that, said Sqalli, the U.S. and other nations should promote democratic institutions pertaining to the Kurds in Iraq as well as Turkey and Iran.

It remains to be seen whether or not the U.S. will be willing to back its claims of protecting the Kurds with measures other than attacking Iraqi military bases and whether or not the Kurds themselves will obtain the ability to unite themselves.

Jajan is hopeful. He feels that this latest conflict over the Kurdish territory may lead to better things. "Right now the situation is all confused because of the fighting between the KDP and PUK, but later on when the KDP realises its mistake, maybe support will come."

But others aren't so optimistic. Sqalli commented, "I'm afraid there is nothing that shows the situation can change in a short time."





# World Watch



## 1. Gold at a high price in Suriname

Fresh from one mining disaster in Guyana, Montréal based Cambior Incorporated and fellow Golden Star Resources are embroiled in another dispute over gold mining operations in Suriname.

This time the two multinationals are joining forces with the government of Suriname to forcibly relocate the Saramaka Maroon Community of Nieuw Koffiekamp to make way for a new gold mine.

The Maroon Community and Suriname's Amazon Indians are disputing the heavy handed efforts of Golden Star, Cambior and the government, demanding that the companies negotiate with them directly as the rightful owners of the land. So far the companies have not consulted or informed the residents of any of the plans for the mining operation.

The Maroons are descendants of escaped African slaves who recreated forest-based societies in the Suriname interior and signed treaties guaranteeing their political and territorial autonomy with the colonial Dutch administration in the 18th century.

However, since Suriname gained its independence, the Maroons and the Amazon Indians have been fighting to have these treaty rights recognised.

In fact, the Maroons are no strangers to incursions by logging and mining companies on their lands. In the 1960s, the community underwent a major relocation to make room for a Hydro electrical dam sponsored by the U.S based company, ALCOA. More than 500 of the Maroons moved to the community of Nieuw Koffiekamp, making this latest relocation threat even more significant.

This time the Saramaka Maroons are appealing to International Human Rights organisations for help in pressuring the government to negotiate.

The mining companies claim that the Maroon communities have no legitimate rights to the land. Golden Star has participated in the use of a large security force to evict some residents and block them from their religious and agricultural sites. Golden Star has also supported government threats of a military attack should the Maroons refuse to comply with the relocation.

Environmental damage from the prospecting operations is already apparent in the region. Large areas of forest have been cut down and water sources have been contaminated.

Both Cambior and Golden

Star have been condemned for their inadequate environmental impact assessments in other mining projects around the world. Last year, a joint operation of the two companies in Guyana ended in a burst holdings pond, releasing billions of cubic metres of cyanide and heavy-metal laced effluent into a major river. Cambior is currently under investigation for its disregard of safety and environmental standards at its mine in Guyana.

The Saramaka Maroons are asking for letters to be written to the heads of Golden Star and Cambior.

For further information e-mail [wrm@gn.apc.org](mailto:wrm@gn.apc.org)

Source: [peacenet-info@igc.apc.org](mailto:peacenet-info@igc.apc.org)

## 2. Corporate control of the media

Non-profit community radio broadcasters are fighting for their survival in El Salvador.

Last week, the Association of Commercial Radio Broadcasters of El Salvador (ASDOR) and the conservative ARENA party — which holds a majority in the Salvadoran legislature — introduced a bill that would jeopardise the existence of non-profit radio stations.

The legislation would allocate greater control of Salvadoran radio frequencies to current commercial broadcasters. Under the bill, all pending petitions for authorised frequencies would be canceled.

Unauthorised broadcasters could face fines over US\$30,000 or US\$ 5,000 per day.

This could effectively eliminate the future of community radio in El Salvador. Eleven community radio stations, some of which have been in operation since the end of civil war in 1992, have been seeking legal authorisation but have not yet obtained it.

Despite support from the United Nations Observer Mission in El Salvador and the Office for the Defense of Human Rights, the Salvadoran National Administration has repeatedly dodged ARPAS's efforts to negotiate a legal framework for the operation of non-commercial radio stations.

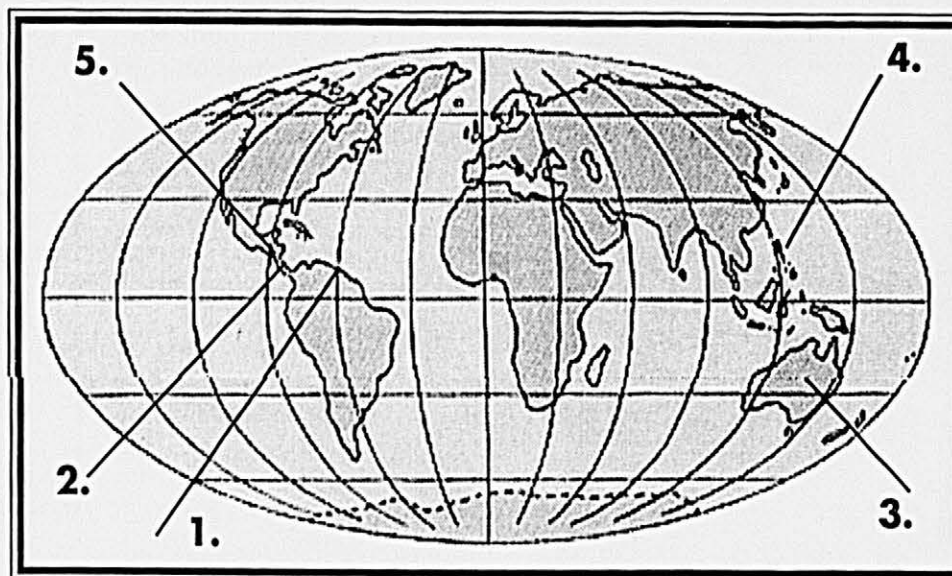
ARPAS fears that the new legislation would kill any hope of getting authorization.

The organisation is seeking amendments to the bill that would make provisions for non-

profit public radio, allowing it to continue to thrive in the country.

The importance of community radio in El Salvador has been acknowledged by President Calderón Sol himself. Last March, in a public address on the role of the press in building a democratic society, Sol said that forming democracy requires "a system of social communication that is free, broad and diverse."

ARPAS claims that community radios live up to that description as they are essentially peasant-oriented and participative. The owners are the communities themselves, peasant organisations or local non-governmental organisations.



ARPAS is encouraging members of the international community to send a letter of support for the inclusion of non-profit radio broadcasting in the new telecommunications law in El Salvador, up for a vote this month.

You can send these letters to Oscar Perez, Director Ejecutivo/ ARPAS Tel/Fax: 011 503 274 7750.

Source: [ACTIV-L@MIZZOU1.MISSOURI.EDU](mailto:ACTIV-L@MIZZOU1.MISSOURI.EDU)

## 3. Aussie strike largest in its history

Angry demonstrators stormed Parliament House in Canberra, Australia with sledgehammers and a battering ram on the eve of the conservative federal government's first budget. Industrial disputes nationwide have soared since the Howard government was elected earlier this year.

The budget outlines an A\$8 billion cut in spending over two years. Cost cutting measures include the slashing of funds for Aboriginal communities, numerous cuts in the public sector and increased fees for higher education. The government is

also pushing forward a conservative reform of existing industrial relations agreements.

20,000 protesters came to express their anger in front of the parliament in Canberra, making it the largest demonstration in the history of Australia. The Canberra demonstration, which ended with numerous injuries and arrests, was echoed by marches and rallies of comparable size in Adelaide and Brisbane.

Prime Minister John Howard condemned the "violence" as "un-Australian" and called off a meeting with trade union leaders on the grounds that the government would not negotiate under duress.

In related news, in an ongoing

petrol dispute in Victoria, the Australian Workers Union threatened national industrial action if Shell Australia went ahead with its plans to sue striking employees.

Source: [peacenet-info@igc.apc.org](mailto:peacenet-info@igc.apc.org)

## 4. An historic peace accord in the Philippines

After over 30 years of conflict, the Philippine government and the Moro National Liberation Front (MNLF) have signed an historic peace accord, ending 24 years of violence.

On Sunday September 1, exiled MNLF leader Nur Misuari arrived in Manila for the first time since he was a University professor there in the last 1960s, to sign the peace accord.

The agreement formally draws a curtain on the MNLF's armed struggle for a separate Muslim homeland in Mindanao which began in 1968. Since then, the struggle has cost more than 120 000 lives.

While the peace plan was hailed as a major development, it remains contentious. One of the most controversial parts of

the agreement is the promise of a referendum in 1998 in which residents of 14 provinces in the Philippines will be asked if they want to be part of a Muslim autonomous region.

And although the MNLF is the major secessionist group, it is not the only one which the Ramos government must confront. Aside from the MNLF's own major offshoot, the Moro Islamic Liberation Front (MILF), other groups in the south such as the Christian Liberation Army and the Minanao Christian Unified Command have also formed recently.

As the deal was being signed this weekend, controversy over it was already apparent. Three homemade bombs exploded near a church in the town of Tumingad. Leaflets denouncing Ramos and Misurai and a warning of bloodshed were found at the site.

However, given the fact that Misurai and the MNLF will be consulted in the efforts to build up the economic prospects of the Mindanao region, the groups remain hopeful.

Source: [Sesia-l@msu.edu](mailto:Sesia-l@msu.edu)

## 5. Death to all Guatemalan activists?

Peace Negotiations between the Guatemalan government, Mayan groups and other opposition parties have recently been jeopardized.

Last week, a series of death threats were issued to major political figures in Guatemala. Human Rights organisations suspect the threats may have come from the military organisation PREGUA which preaches the "restoration of the Guatemalan army".

The threats were made to 18 political activists, including 1994 Nobel Peace Prize winner and Mayan activist Rigoberta Menchu. PREGUA accuses the political leaders of supporting the Unidad Revolucionaria Nacional de Guatemala, the Mayan resistance party.

Those involved in the peace negotiations are concerned that these threats will undermine their efforts to engage in peaceful dialogue.

Source: [peacenet-info@igc.apc.org](mailto:peacenet-info@igc.apc.org)



## FAITH & ETHICS

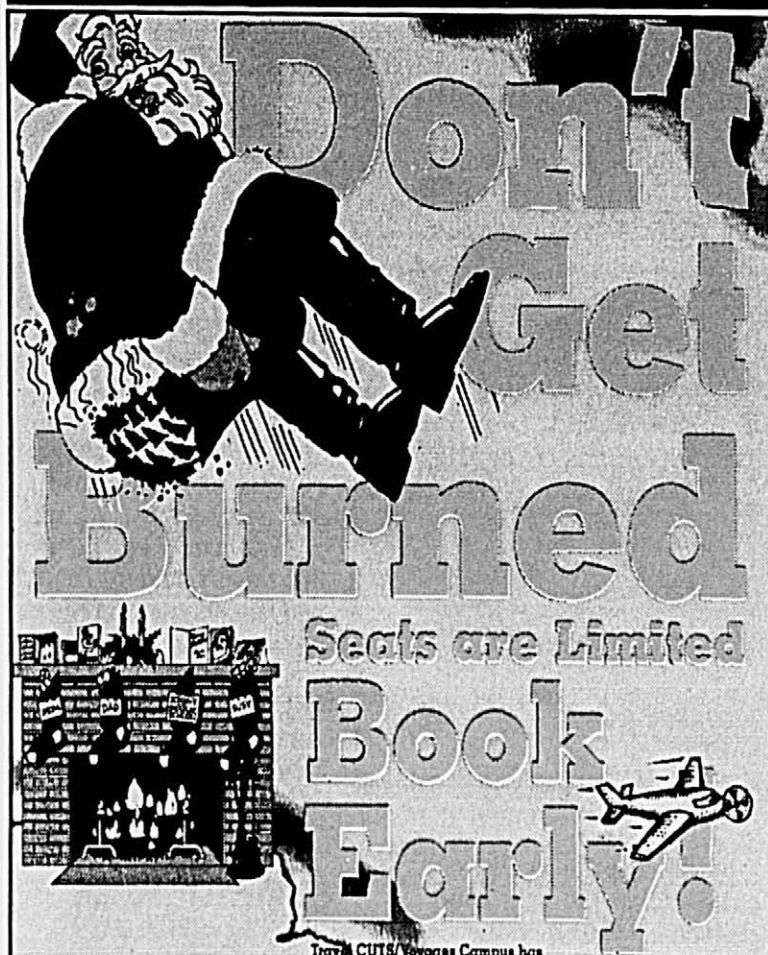
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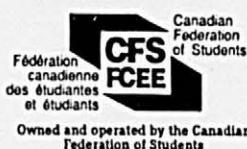
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# NOT AT OUR INTERSECTION

## Squeegee kids targeted in urban crackdowns

by Sonia Verma

Spike, who requested that his real name not be used, says he's a morning person. He starts work around 6:30 a.m. to catch the swell of commuters making their way into Toronto from the suburbs. Perched on a couple of stacked milk crates, he'd greet me every morning - asking me for a cigarette or spare change as I passed him on my way to work.

He came to Toronto from Montréal earlier in the summer, looking for temporary work until winter. He tells me getting a "real job" was out of the question. "It's mostly the way I look," he says, twisting a lock of his tangerine coloured hair. "No one wants to hire a punk with no address, and I never finished school anyway."

Unable to find work, Spike and his friends joined a burgeoning number of urban street youth who earn their living soaping the windows of idling cars at downtown Toronto intersections. On a good day, he can clear between \$30 and \$50 - enough for him to steer clear of the city's youth shelters, where he'd have to keep curfew and follow "bogus rules."

There are nearly a hundred Squeegee Kids in Toronto; their numbers have mushroomed from the handful on city streets a year ago.

### 'Bad for tourism'

Given their increased visibility, this summer, several Squeegee Kids found themselves the focus of media attention when local politicians targeted squeegeeing as a public nuisance, labeling it bad for tourism.

Liberal MPP Mike Colle (Oakwood) brought the issue to Toronto's City Council, when he reported that an uninvented squeegee kid accidentally ripped off the windshield wipers on a car he had borrowed.

Nevertheless, in August Colle pushed for a new law that would have given police the authority to confiscate squeegees and buckets. The proposed law generated a storm of controversy from Toronto housing activists and street youth workers.

Tim Potts, an outreach worker with the West Central Aids Project, points out that "everyone wants the kids off welfare and to stop panhandling but at the same time they complain when they charge for squeegeeing."

"The whole idea that they are intimidating and violating rules is bullshit," he continues, "the Squeegee Kids acknowledge that there are problems, but

there's a squeegee etiquette, where they acknowledge drivers when they don't want their windows done."

The proposed law was struck down, and for the time being, it's business as usual for Spike.

### Crackdown a growing trend

The controversy in Toronto over squeegeeing highlighted a pattern of growing tension between urban street youth, city politicians and businesses. Instead of addressing the roots of poverty, some municipalities are pushing



it out of sight.

"What we are seeing is a nation-wide trend," comments Victoria, B.C. youth worker Karen Smith. "When poverty increases, which is what we are seeing, it becomes more visible. The public gets frustrated and politicians threaten to crackdown, but none of that anger really addresses the problem of youth homelessness and poverty."

Smith's comments follow a recent clash between anti-poverty groups and Victoria businesses, where the battle lines were drawn over the practice of panhandling last April. That month, the Downtown Victoria Association (DVA), a businessperson's group, presented a series of recommendations to city council requesting a "zero tolerance" approach to laws governing panhandling behaviour.

"They wanted [city] council to instruct the City Solicitor to make new bylaws or change the existing ones so that the city can crack down on everything from spitting on the sidewalks and swearing to panhandling," explains Jackie Ackerly, spokesperson for the Together Against Poverty Society.

The DVA claims that "feelings of impatience, frustration

and anger toward panhandlers are beginning to harden even the softest of hearts and public patience is wearing thin... The time has come for common sense."

Victoria approved several of the DVA proposals, including the "Just Say No To Panhandlers" campaign, which urged people to call 911 if "harassed" by panhandlers and a "more visible police presence in the downtown core."

Most of the recommendations were challenged by the Alternative Task Force on Panhandling, a coalition of anti-poverty organisations in Victoria. Instead, the coalition called for increased income assistance, greater support for social services and a community-based process for dealing with street issues.

According to the DVA General Manager Doug Featherstone, his organisation intends to resume their campaign before the tourist season. But poverty activists will likely be there to oppose the group's push for meaner streets, a push supported by Victoria Mayor Bob Cross.

### Montréal youth also targeted

While tensions between anti-poverty groups and local politicians have temporarily subsided in Toronto and Victoria, the recent emergence of Squeegee Kids in Montréal has police concerned about public safety.

"They create uncomfortable situations for drivers, dressed in an aggressive way, with an aggressive attitude towards drivers", says Michel Beaudin, Commanding Officer of Station 33. Beaudin claims that police have paid special attention to Squeegee Kids, issuing fines of up to \$115 for breaking city bylaws against soliciting and obstructing traffic.

Beaudin dismisses most street youth as "summer punks...they live freely on the street when their parents go away for the summer - some might be homeless, but many are dressed expensively."

France LaBelle, who works for La Refuge des Jeunes de Montréal, disagrees.

"Most of these kids have no other way to earn a living. They are incapable of paying the fines and the crackdown just displaces the problem of poverty and homelessness," says LaBelle.

LaBelle contends that what is needed is more collaboration between street youth and police.



# A cool way to feel

## Pluto does Virgin - and Montreal

by Mike Cullen

Pluto is not a planet, it's in Vancouver. Or rather that is where the band claims to come from since appearing on the Canadian music map this spring.

After only three years of playing together, Ian Jones (guitar, vocals), John Ounpuu (bass), Rolf Hetherington (guitar) and Justin Leigh (drums) recently signed on with Virgin Music.

Their new self-titled album is a mixture of old and new; half of the material coming from their latest release, *Cool Way To Feel*.

"We didn't think the songs sounded the way we wanted them to so we remixed them," explains lead singer Ian Jones.

Jones should know having spent four years working in a Vancouver recording studio after finishing high school. There he met his future band mates and recorded their first seven inches together.

Once they started playing together, they knew people would like their music; "we just wanted to move

"kinda" like the world might not be there tomorrow or the next gig could be canceled.

Not because he isn't sure of



what he wants, or what his band wants, but because he cannot be sure of where things are headed. This much is obvious as he speaks from a pay phone outside Toledo; a side effect of the vagabond life of touring.

Jones relays a tale about the band's passing through Montana where they pulled off at a truck stop. They all ordered steak from the surliest waiter/cook in the northwest and waited half an hour for it.

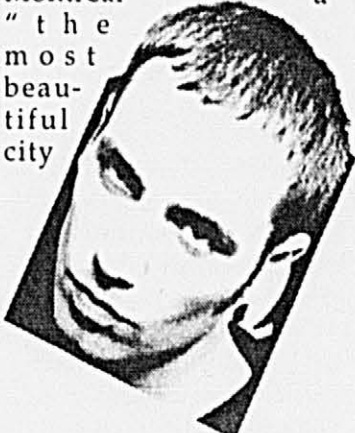
"There was gravy all over the food. We started eating it and it was disgusting!"

Coming from a man that has spent all day in a cramped tour van with the same people for years, this sounds like the funniest thing in the world.

Equally funny is his apparent desire to learn French, which he plans to master in the next two years - an ambition that few west coasters would bother to consider.

Yet I suspect the tour with Montreal's Doughboys is partly the cause. The Doughboys heard Pluto's music sometime in the past year and requested that they play at their September 18 to 20 concert dates.

The opportunity to play with Montréal's Doughboys has led Jones to describe Montréal as



same in that it's small; it's a group of people who are sorta like a family."

Despite this apparent success, Jones is nonchalant about his band's fortunes - as if the three short years they've spent together has evoked a sort of cautious optimism. As we casually chat on the phone about band routines - looking for a good coffee and finding a bathroom while travelling - he speaks with uncertainty. He breathes the words "sorta" and

in Canada, I think." Jones adds quickly, "...in the summer. How's that?"

Just like that the Vancourite in him is back.

This is passing thought however, as Ian Jones speaks his last words: "We're just a band who writes good songs... And we'd



like to open up for Red Kross."

That hint of giddiness makes you almost forget that Pluto might soon have others wanting to open for them.

Pluto plays with the Doughboys at the Shatner University Centre ballroom on Sept. 6 at 10 pm. Admission is free.



## Funk, fun and green-speak

### Harmony '96 Music Fest

by Andrea Cooke

For two months, people concerned about environmental issues and student solidarity have been organising an event that will be taking place this coming Saturday.

Harmony '96, an 11-hour music festival, is being held at Loyola Campus September 7. It has been organised by the NDG Entrepreneur Center, Eco-Cartier Laurier and the Concordia Student Organisation.

There are 11 performances scheduled at the festival that range from Reggae, Jazz, Celtic, Funk, R&B, to Folk music and more-enough variation to meet anyone's musical tastes.

Harmony was first started in 1992 to raise awareness about racism, but it fell through due to lack of government support. It has recently been restarted to create solidarity among students in dealing with environmental issues as well as emphasising the necessity for individuals to start taking responsibility.

"What we're trying to do is

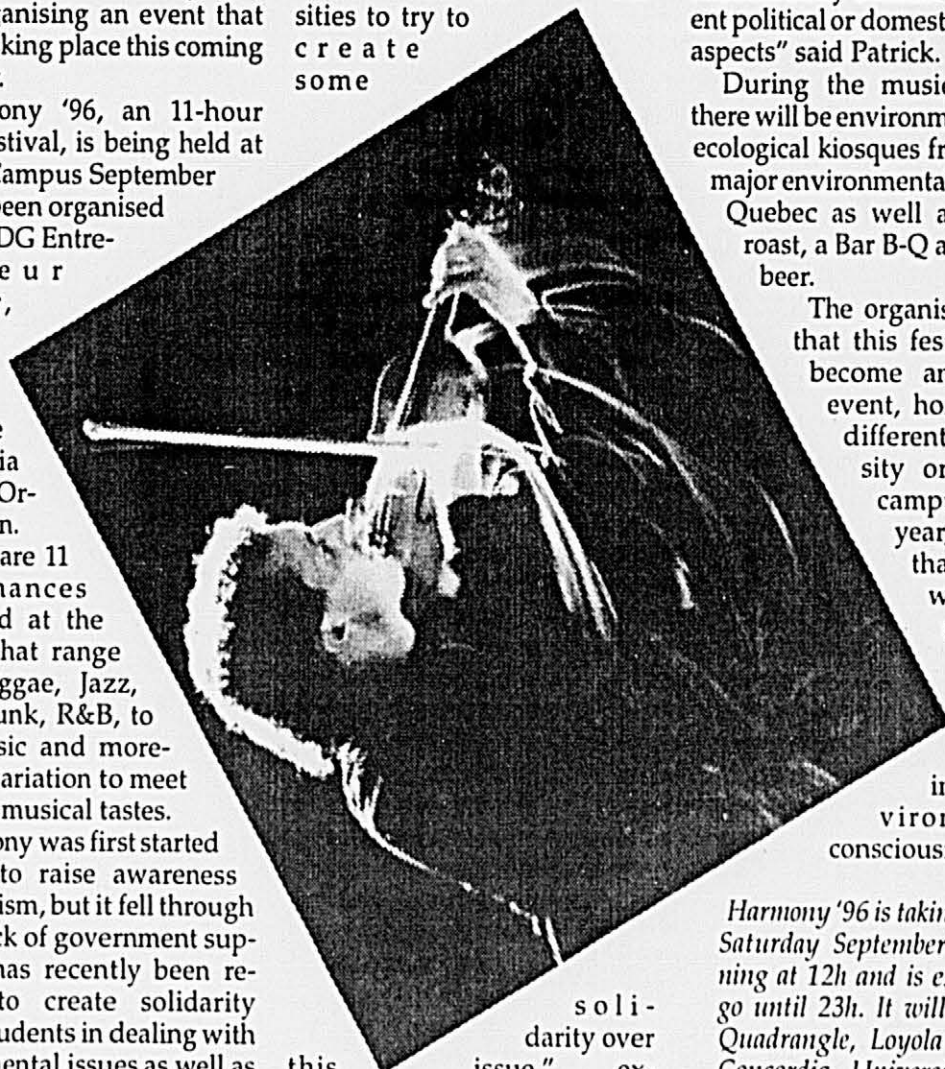
get all students together, from both English and French CEGEP's and Universities to try to create some ver-

"There seems to be few issues in Quebec that act to unite the student body because of different political or domestic Quebec aspects" said Patrick.

During the music festival there will be environmental and ecological kiosques from every major environmental group in Quebec as well as a corn roast, a Bar B-Q and cheap beer.

The organisers hope that this festival will become an annual event, hosted at a different University or CEGEP campus every year, in hopes that there will be some continuity maintained in the environmental consciousness.

Harmony '96 is taking place on Saturday September 7 beginning at 12h and is expected to go until 23h. It will be at the Quadrangle, Loyola Campus, Concordia University, 7141 Sherbrooke O. Admission is 1\$. For more information call Alan Patrick or Sonya Bittle at 487-2895.



solidarity over this issue," explained Alan Patrick from the NDG Entrepreneur Center and producer of Harmony '96.



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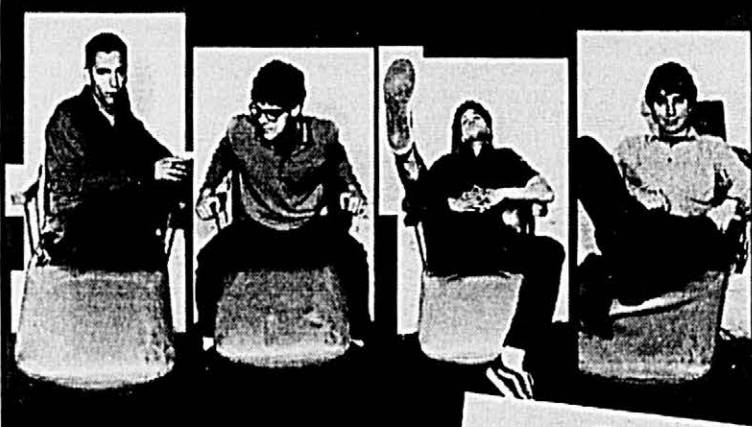
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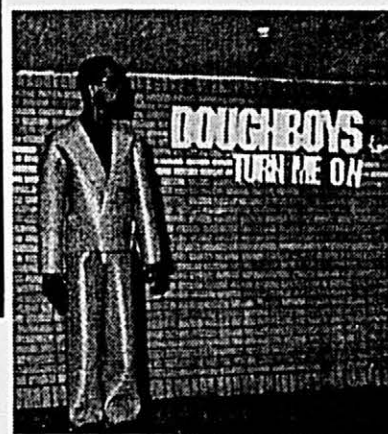
# CD REVIEWS

Doughboys-Turn me  
on

(A&M)

Locals wondering why Doughboy sightings have become scarcer 'round the Bifteck can gorge themselves on the group's first release in three years. Seemingly endless touring and tireless self-promotion both nationally and internationally finally gave way to their second platter since joining A&M. The small semblance of fame they've cultivated in the meantime has done little to diminish the band's chord-driven tirades.

The fuzz-free caveman chords are still evident, as are



John Kastner's soaring, nasal vocals, but the music has permutated into a mellower sound. Ditties such as "Everything and After," "Coma" and others beg for singles releases despite their apparently non-aggressive nature.

Yet this has always been the Doughboys credo: offend nobody and court everybody - except the Guess jeans disciples with the metal tread pattern-adorned, synthetic-suited guy on the album cover. The 'boys never espoused style over substance, which seems distinctly unlike their hometown's melding of both. Nevertheless, the only thing they can't seem to do with their spic-and-span image is claim to be punk.

The Doughboys play the Shatner University Centre ballroom, Friday September 6, with Pluto and Chixdiggit. Admission is free.

- by Mike Cullen

Throwing Muses —  
Limbo

(Rykodisc)

I never could understand how Kristen Hersh, the Throwing Muses frontperson and mother of three (soon to be four), could find the time and energy to consistently churn out some of America's most brilliant sounds, especially while keeping a busy tour schedule. But unfortunately

now, I think I can. Rhode Island's Throwing Muses have been composing for a decade and a half, and their latest release, *Limbo*, suggests that perhaps the Muses' muses are starting to dry up.

Don't get me wrong: the Throwing Muses are still 10 times more original than many 'artists' on the Billboard charts. They still juxtapose powerful guitars, throbbing rhythms and angst-filled vocal harmonies to create a multi-level wave of sound. Every characteristic we know and love about the Throwing Muses takes up a part in *Limbo*. Those lonely notes of silence are still sprinkled throughout the songs, and their sailing arpeggios still beautifully contrast the complex rhythms. In fact, Bernard George's bass-playing abilities are improving, and David Narcizo's drumming is damn near astounding. And to be quite truthful, Hersh's voice is still both strong enough to break my cheap car speakers, and at times gentle enough to lull a baby to sleep.

But even after listening to *Limbo* a few times, I can't get over the fact that there's something missing compared to their other albums. Maybe it's that the lyrics aren't quite as cryptically poetic as they usually are, or maybe it's that the album ends up sounding like a slight mish-mash of all their other stuff riding on top of their 1995 release, *University*. Whatever it is, it makes me wonder whether the Muses are going to soon go the way of Belly.

Throwing Muses play Cabaret, Saturday, September 7 with Dirty Three.

— Jason Kleine

The Watchmen —  
Brand New Day  
(MCA)

The Watchmen are regular guys who happen to play music. Specifically, Canadian bar music - a sound which thrives on the personal tone which it assumes with the listener, much like a drinkin' buddy might. MCA thinks you'll like it because they sound like The Hip, and are also Canadian. So the idea is you should identify.

But *Brand New Day*, like other things definitely Canadian such as *Due South*, is a deliberately crafted popular product with a trademark understated tone. It is also bare, like the tundra, and in need of features.

All it is, is all-right tight four-piece rock: vocals leading, often too verbosely, and songs arranged in the familiar 'classic

rock' verse-chorus-verse tradition, with a twist. The twist is that the music is more complicated than regular rock. That means more sounds. Not different sounds, just more of 'em.

*Brand New Day* could use glitz or something because, while they sometimes have real feeling, it is mostly hidden behind their music lessons. And while they articulate common experience, it is not done innovatively. There is Arthur Miller-common, and there is same-common, and us regular folk don't necessarily want to identify with all of them.

The Watchmen play Clyde's, Sept 17.

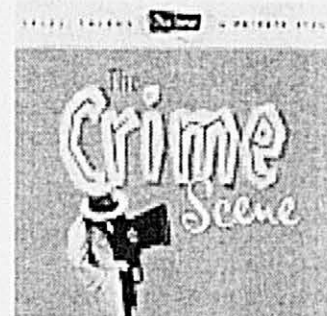
— Mullein Buss

Various Artists - The  
Crime Scene

(Capitol / BMG)

Remember the themes to those '50s pulp fiction cop and robber flicks? What about the themes to TV shows like *Dragnet* and *Mission Impossible*? Or the "Peter Gunn Suite"? Well, the music is back on The Crime Scene with a lounge twist.

Just the facts: the people at Ultra-Lounge have re-introduced all of the great lounge standards, and a not a few rarities. *The Crime Scene*, the latest addition to the series, reintroduces the themes to *I Spy*, *The Untouchables*, and *The Silencers*. The difference is that the big band and mambo versions compiled on the collection give these songs a new edge. Classier, smoother jazz interpretations are spread in-between to give a heady mixture that goes down smooth with a martini (shaken not stirred, of course) in hand. And what gangster compilation would be complete without a smidgen of Alfred Hitchcock at the end reminding you to listen to this "mood music in a jugular vein" with a .38 caliber revolver?



The next time you feel like perpetrating the perfect evening crime, slip into something black, make sure the microfilm is safely stashed, pop on *The Crime Scene*, and do your worst.

- by Derek Fung

The McGill Daily Culture



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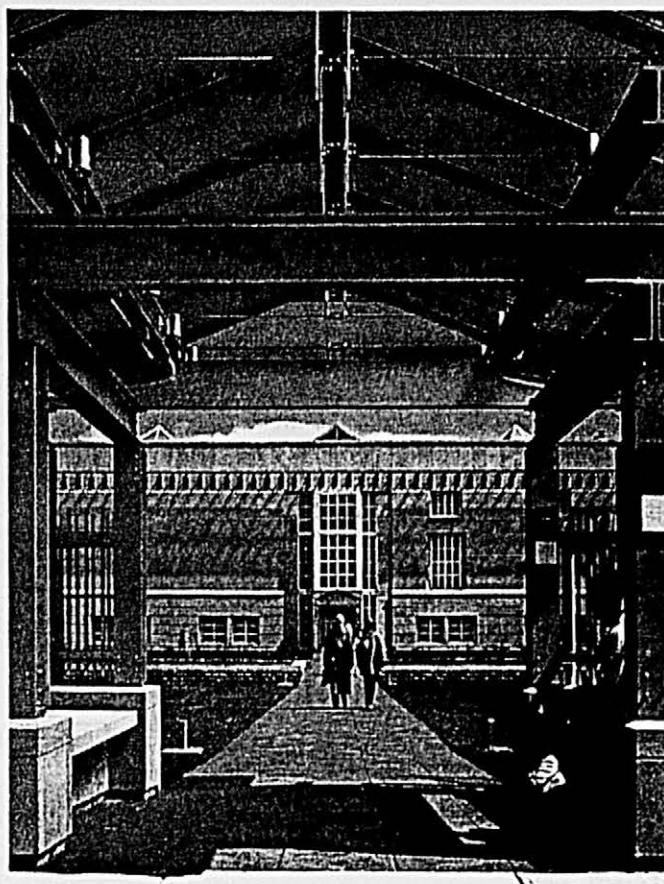
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